

COLUMBIA LIBRARY COLUMNS



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HART CRANE

A photograph of the poet taken on the roof of the building in Brooklyn in which he lived.



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"...A Piece of Pure Invention:" a Hart Crane Episode

JOHN E. UNTERECKER

MOST of us think of Hart Crane as a "difficult" poet, as the author of the enormously intricate book-length poem *The Bridge* or as the author of the no-less-intricate—if shorter—lyrics that were collected in his first book of poems, *White Buildings*.

If we are familiar with the legends that were built up around him during his lifetime and just after his suicide, we are likely also to think of him as a difficult man—a hard-drinking "roaring boy," an undisciplined, undisciplinable man of violent and unpredictable behavior who might, after a night on the town, amuse his friends with wild tales of streetcorner orations, of barroom brawls, of battles with the police or with his typewriter—an object which toward the end of his benders sometimes refused to write and which, in punishment, was more than once hurled through (closed) second-story windows.

The stories are good ones, and they improve with the telling. But they do not even hint of an altogether different side of Crane's life—a side that is revealed in considerable detail in the great mass of correspondence—much of it still unpublished—between Crane and his friends, between Crane and his family. For here we can see the roots of those complicated forces that

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were to drive Crane to a death-leap from the *Orizaba* in the last months of his thirty-second year, and we can see as well the roots of those other forces that drove him to the composition of some of the finest poetry of the century. We can also see, however, in letter after letter, a much more "normal" man than the good anecdotes would suggest, a man generous to a fault, affectionate, and cheerful in the face of really dreadful financial and emotional problems.

This side of Crane's nature is very nicely demonstrated by a happy lettter to his mother and grandmother that he wrote toward the end of October, 1924. Until now published only in part, it is particularly interesting because Crane had enclosed with it an occasional poem, one of the few by him to have survived. This one, written as a going-to-Europe message for his Aunt Zell, demonstrates something of the facility in light verse that Crane possessed—a facility that shows up also in his unpublished (and in his own time unpublishable) limericks. Beneath the poem's surface, however, the careful reader can observe the remarkable metrical dexterity that is evident in all of Crane's finest work.

Both letter and poem were composed during what for Crane was a very good time. Actively working on the four central lyrics in the "Voyages" set, he was also busily sketching details for the organizational plan of *The Bridge*. Here good fortune had played into his hands, for he had recently been able to move into a back room at 110 Columbia Heights in Brooklyn, a room in which John Augustus Roebling, the designer of the Brooklyn Bridge, had also once lived. Watching the hour by hour changes in the harbor scene, Crane, like Roebling, responded to a seascape dominated by the great sweep of bridge cables. Literally letting the scenery soak into his consciousness, he described the view to everyone to whom he wrote. For more than six months, his letters are filled with it. Gradually his feelings seem to settle into an emotional synthesis—a form almost as

solid as that of the external bridge itself, a structure of emotion that long after he had left the particular room, the particular window, he would draw on for imagery and for tone. "That window is where I would be most remembered of all," he had written Waldo Frank in the spring of 1924: "the ships, the harbor, and the skyline of Manhattan, midnight, morning or evening—rain, snow or sun, it is everything from mountains to the walls of Jerusalem and Niniveh, and all related and in actual contact with the changelessness of the many waters that surround it." In this room Crane had been able to share love and to transform that shared love into poetry: "I think the sea has thrown itself upon me and been answered, at least in part, and I believe I am a little changed—not essentially, but changed and transubstantiated as anyone is who has asked a question and been answered. . . . Just now I feel the flood tide again the way it seemed to me just before I left Cleveland last year. . . . And my eyes have been kissed with a speech that is beyond words entirely."

Though Crane neglected to tell his mother that he had fallen in love, not with a girl, but with a young man, his sense of being in love communicated itself to her easily enough. For Grace Crane—now more than six years divorced from Hart's candy-manufacturer father, C. A. Crane—had herself recently fallen in love with a man Hart had still to meet, a Mr. Charles Curtis, concerning whom she and her son were beginning to exchange full and frank lettters. In many of those letters—as in this one—Hart speaks slightingly of his father, for he had taken his mother's "side" in the divorce and was only beginning at this time to respond to the father to whom several years later he would turn with great affection and good will.

In 1924, however, it is to his aunt and godmother, Zell Hart Deming, to whom Hart characteristically turns for advice or for literary encouragement. A witty, eloquent woman, she was Crane's aunt-by-marriage; her daughter, Helen, was his

only first cousin. Zell was a successful businesswoman—the publisher-manager of the Warren, Ohio, *Tribune-Chronicle*—proud of the fact that she had been the first woman member of the Associated Press.

Crane had intended his bon-voyage poem—"to Zell, now bound for Spain"—to be ingenious and faintly sentimental. Faintly sentimental it certainly was, but the ingenious commentary on Zell's anticipated journey exploded into nothing more than a dull thud, for Grace Crane had inaccurately reported her sister-in-law's itinerary. As Hart discovered at her hotel—his ship letter by that time already mailed—Zell's journey was to be to none of the places Grace had thought she was going! ("I nearly sank with mortification when she informed me casually that she was not even going near *Spain* and had not intended to from the outset of her plans," Hart soon wrote his mother. "How did you ever get so bawled up on her plans as to write me about that as you did? I finally explained the joke of my verses to her on that score, as I thought she would enjoy them all the better, maybe, when she found them in her stateroom.")

In spite of the fact that Crane was "mortified", Grace Crane "bawled up," and Zell—let us hope—amused, the occasion for the tangle—the occasional poem itself—is with us yet. This fragment, at last finding publication here in *Columbia Library Columns*, reminds us of one altogether happy day in Hart Crane's life.

110 Columbia Hts
Tuesday—Oct. 21st, '24

Dear Grace and Grandma:

The last day of my vacation, and somehow the best! So cold and sharp it is, you might think it time for turkey. You know how keenly brilliant the atmosphere around these parts can be—frequently in any season. On such days one gets an even better edge to his glorious light here by the harbor. The water so very blue, the foam and steam from the tugs so

dazzlingly white! I like the liners best that are painted white—with red and black funnels like those United Fruit boats across the river, standing at rest. And you should see the lovely plumes of steam that issue from the enormous heights of the skyscrapers across the way. I've been toasting my feet at an electric stove, a kind of radio heater that I have in my room, and glancing first at the bay, then with another kind of satisfaction at my shelves of books and writing table—for a long time unable to think of anything but a kind of keen sensual bliss, that is in itself something like action—it contains so much excitement and pleasure.

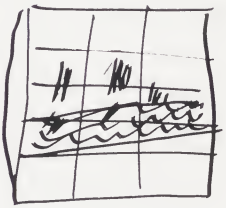
After breakfast I called up Zell and Helen. They arrived yesterday but I was too occupied with other things to look them up that early. I see them at the Waldorf at four this afternoon. Which reminds me that I have already posted a steamer letter, or rather, a poem, to Zell, which she won't glimpse, I hope, until she starts down the bay. She had written me, asking for a poem in this connection, and knowing how hard such "occasional" pieces are for me to write, I worried considerably. But it's not so bad for a piece of pure invention. I enclose it here for your amusement—the only thing lacking is the photo of myself looking out my window here, of which I haven't a copy now to send you.

On going up to "headquarters" the other day for chocolates for my friends, I learned that CA[1] had been here during September—just how long I didn't ask. Which shows that I'm to expect the complete "go-by" from him in the future. He must be mortified about something—too much so to show his head. I'll send him a Christmas card once a year, and bless his soul! Which reminds me that I certainly do hope to join you at Christmas,—it will be high time, and we'll celebrate. I shall bring two quarts of something good from the metropolis and you'll BOTH have to break ALL THE RULES!

[1] Clarence Arthur Crane, Hart Crane's father

WITH A PHOTOGRAPH

TO ZELL, NOW BOUND FOR SPAIN



From Brooklyn Heights one sees the bay:
And, anchored at my window sill,
I've often sat and watched all day
The boats stream by against the shrill
Manhatten skyline,-- endlessly
Their mastheads filing out to sea.

And just so, as you see me here
(Though kodaked somewhat out of focus,
My eyes have still the proper locus)
I'm flashing greetings to your pier,
Your ship, your auto-bus in France--
All things on which you glide or prance
Down iinto sunny Spain, dear Zell.
Good berths, good food and wine as well!

I hope to know these wishes a true
Forecasting. Let me hear from you.
Enclose some petals from a wall
Of roses in Castile, or maybe garden stall;
While I'll be waiting at this old address,
Dear Aunt, God-mother, Editress!

Hart Crane embellished his manuscript page with a pen and ink drawing of the view through his window.

I also want Mr. Curtis to join us during part of it. I'm sure to like him, and we'll "tching-tching" your health.

Give Margaret and Ralph my regards when you think of it.

Love, as always—

Hart



The Manhattan skyline as seen through the window of Hart Crane's room in Brooklyn.

New Light on Dreiser in the 1890's

ELLEN MOERS

A great deal is known about Theodore Dreiser (witness the recent massive Swanberg biography), but relatively little about the man who wrote *Sister Carrie*. A Dreiser manuscript, "Some American Women Painters," and two of his unpublished letters in the Special Collections Department of the Columbia Libraries illustrate this apparent paradox.

Thanks to the two volumes of Dreiser's never-completed autobiography, we have a good understanding of his extraordinary midwestern boyhood and first career as a newspaperman, up to the time he settled in New York in 1895. We may know all too much about his career after the publication of *Sister Carrie* in 1900: pioneer of urban naturalism, battler with the censors, iconoclast and radical, in the 1910's, 1920's, 1930's and 1940's. But the half decade intervening between the private and the public Dreiser remains blurred. It may be the most important period of Dreiser's long life, for it was between 1895 and 1900 that he became the man who wrote his miraculous first novel, in a great rush through the fall, winter and spring of 1899-1900.

The "lost" Dreiser can be found in, of all places, the first (1899) volume of *Who's Who in America*:

> Dreiser, Theodore, journalist-author . . . connected with daily papers, Chicago, St. Louis, Pittsburgh, 1891-5; editor Every Month, musical magazine, 1895-7; then in sp'l work for Cosmopolitan magazine; contributes prose and verse to various periodicals. Author: Studies of Contemporary Celebrities; Poems. Residence: 6 W. 102d St., New York.



THEODORE DREISER

Photograph made at sometime between 1907 and 1910 while he was editor for the Butterick Publishing Company.

Several points in this *Who's Who* entry have long seemed puzzling, beginning with the fact of its existence. It certainly belies the legend, spread by Mencken and even Dreiser himself, that *Sister Carrie* sprang from the blue, a "sport" of a novel written by a barbaric "immigrant" totally unconnected with the American literary scene.

And what was the "musical magazine," correctly entitled *Ev'ry Month*, that Dreiser edited from 1895 to 1897? Only half of the *Ev'ry Month* mystery was dispelled when John F. Huth opened up the subject in 1937, for Mr. Huth had found a partial run of the magazine (only a few more issues have turned up since that time). Published by the sheet-music firm of which his brother Paul was a partner, *Ev'ry Month* gave young Dreiser the unique opportunity to express his philosophical and political views in its extensive editorial columns, to react frankly to new works by such contemporaries as Stephen Crane and Abraham Cahan. The missing 1895 and 1896 issues of the magazine would add considerably to our knowledge of the author of *Sister Carrie*: may I seize this occasion to urge librarians and their Friends to cooperate in the search for the elusive *Ev'ry Month?*

Furthermore, what sort of "prose and verse" did Dreiser contribute to various periodicals in 1897, 1898 and 1899? His bibliographers, Edward McDonald and Vrest Orton, unearthed in 1928-9 about one hundred magazine pieces published under his byline before the publication of *Sister Carrie*. But their inevitably incomplete lists have never been revised, though new Dreiser works of the period are constantly turning up. For example, Columbia's manuscript article by Dreiser, "Some American Women Painters," clearly belongs with his 1890's magazine work; until a definitive Dreiser bibliography is prepared, we can say with all probability, but not absolutely certainty, that the article was never published.

For bibliophiles, the most tantalising mystery in Dreiser's first

Who's Who entry is the two book titles of which he is named as an author in 1899, for *Sister Carrie* was of course his first publication in hard covers. Collectors kept hunting for *Studies of Contemporary Celebrities* until John Huth announced in the 1938 *Colophon* that many of the Dreiser articles which could have made up such a volume were actually collected in the early 1900's by Orison Swett Marden, who had initially commissioned the pieces for his *Success* magazine, but gave Dreiser no credit in the published books. Huth's discovery, incidentally, came as a surprise to Dreiser himself: all he remembered was that he had prepared a group of Celebrity interviews for publication by a Cincinnati house that went bankrupt, then stored them in a trunk along with a completed biography of the painter George Inness, and unpublished articles and early poems. The trunk disappeared. Columbia's manuscript was not among its contents: probably the earliest extant manuscript written by Dreiser for publication, it was saved by his first wife, Sara White Dreiser, to whom he must have given it shortly before or after their ill-fated marriage in 1898. Columbia acquired it by purchase from a family that was kind to Sallie Dreiser many years after her separation from the novelist.

And what, finally, of the book of *Poems* which appeared under Dreiser's name not only in the 1899 entry, but in every *Who's Who* up to the 1908 volume? Dreiser wrote a good deal of poetry before he ever thought of writing fiction: many of his poems appeared in the magazines of the late 1890's. It has long been known that, in 1898, Dreiser tried to enlist the support of William Dean Howells for a projected volume of his poems. Now, from two unpublished Dreiser letters in Special Collections, we know that in 1899 he also submitted his poems to Edmund Clarence Stedman. The Dreiser-Stedman correspondence, including all the answers to Dreiser's letters, adds to our understanding of Dreiser in the 1890's. For the young man



MOTHER AND SON

A double portrait, by Cecilia Beaux, of a now unidentified couple.

who sat down to write *Sister Carrie* was, as much as "iconoclast" and "naturalist," an aspiring poet and art critic.

"Some American Women Painters" is an undated manuscript article of twenty-four pages, written on the same sort of yellow copy paper, with the same sort of pencil, in the same legible, neat hand that Dreiser would soon use in the writing of *Sister Carrie*. The seven artists he discusses, Cecilia Beaux, Rhoda Holmes Nicholls, Clara T. McChesney, Alice Barber Stephens, Mrs. Kenyon Cox, Matilda Browne and Mrs. J. Francis Murphy, were professional, not "Sunday" painters. They had studied in the best American art schools, in New York and Philadelphia; many had also studied abroad, even exhibited in the Paris salons. (Cecilia Beaux, whom Dreiser distinguishes as the foremost American woman painter, received excellent notices from French as well as American critics.) Most of these women were members of the various Academies that were then the center of art life in America, and they carried off numerous prizes at the annual exhibitions. From the information Dreiser includes about prizes, incidentally, we are able to assign a very early date, 1897, to the article.* It may represent his first attempt at freelance magazine writing.

"Some American Women Painters" is hastily and crudely written, yet in its subject matter, and the enthusiasm with which it is handled, it is revelatory of a little-known side of Dreiser.

* None of the many dates mentioned in the piece is later than 1897. Dreiser writes that the third Hallgarten Prize (given by the National Academy of Design for an oil by a painter under thirty-five) was awarded to Mrs. Cox "last year" and to Mrs. Murphy "three years ago." These awards were actually made in 1896 and 1894, respectively.

Dreiser may never have heard of Mary Cassatt, who lived in Paris and exhibited relatively rarely in New York. But his choice of Cecilia Beaux as foremost American woman painter of the day was a common one; see the article on Miss Beaux in the October 1897 *Scribner's* by William Walton, who had written about Mary Cassatt in the same magazine the year before.

Over half of his hundred-odd magazine pieces of the 1890's had to do with the arts: music, theater, sculpture, Literature (with a capital L), photography, design and, especially, painting. (In his articles about a dozen or more painters of the day, Dreiser took himself seriously as an art critic; he was taken seriously enough by at least the painter J. Scott Hartley to be selected as "the proper person" to write a memorial study of George Inness, Hartley's father-in-law.) And, on the subject of women in the arts, Dreiser was something of an authority. Before writing his first novel about a young woman who goes on the stage, he had published articles about women making careers as violinists, harpists, opera singers, pianists, composers, and playwrights, as well as painters.* What a life in Art meant to the turn-of-the-century American woman was as ready a theme for Dreiser as it was for Howells, Huneker and Willa Cather.

In his fascination with the arts and fondness for the artists, he was a typical young writer of the New York 'nineties. Aspiring authors tried to model their style of life—even their style of work—on the example of their painter friends. They envied the painters their Bohemian dress and habits, their romantic studios, their Paris years, their casual friendships with women models and painters, their relative freedom in choice of subject matter. Like Stephen Crane, a writer exactly his own age, Dreiser spent many hours going in and out of the studios of artist friends. Crane lived for a while in the old Art Students League building; Dreiser joined the Salmagundi Club. They both wrote their most clearly autobiographical (and poorest) novels about themselves as painters: Crane's *Third Violet*, published in 1897, and

* Probably the first article Dreiser sold as a freelance writer was "Our Women Violinists," which ran in the November 1897 *Puritan*. It may have been written about the same time as "Some American Women Painters," as an unpublished letter, dated November 18, 1897, from Mrs. Kenyon Cox to Dreiser, suggests. The violinists piece, unlike the painters piece, would be revised for inclusion in a whole series of articles about women in the arts that Dreiser wrote for *Success* in 1899.

Dreiser's later, more ambitious work, *The "Genius"*, which also testified to his friendship with the painter Everett Shinn. Frank Norris, whose *Vandover and the Brute* is in the same tradition,



ALONG BROADWAY

Illustration by William Glackens for Dreiser's story "Whence the Song" (*Harper's Weekly*, December 8, 1900). The author and the artist had met for the first time early that year.

wrote of painters with more authority and less sentiment: he had been an art student himself in Paris.

Looking for literary models for such portraits of the writer as artist, we need go no further than to those best-sellers of the 1890's, DuMaurier's *Trilby* and Kipling's *The Light That Failed*, the two contemporary novels that most dazzled the young American "naturalists," though literary historians blush to admit it. But the turn of the century romance between writer and artist was more than a fad: it was a collaboration. In those golden days just before the commercialization of photography, magazine and newspaper articles were illustrated by talented

young artists, for whom journalism served as an apprenticeship for art, just as it served the writers for literature. Two early character sketches in Dreiser's *Twelve Men* celebrate his close friendship with artists he encountered on the daily or monthly press.

Dreiser knew at least two of the women painters discussed in Columbia's manuscript. He comments on the "wit and brilliant personal qualities" of Louise Cox, of whom he would write again with similar enthusiasm in a March, 1898, *Cosmopolitan* article about "The Work of Mrs. Kenyon Cox," and in a January, 1899, *Cosmopolitan* piece on the "Making of Stained Glass Windows." (Mrs. Cox was one of Tiffany's designers. She gave Dreiser the pictures to accompany his articles about her.) In the last sentence of the manuscript, the only one that sounds unmistakably Dreiserian, he credits Mrs. Francis Murphy's "agreeable nature" with being "one of the ameliorating influences in the rather severe world of American art strugglers."

Both Mrs. Cox and Mrs. Murphy were married to successful painters. Dreiser apparently met Francis Murphy at the Salmagundi Club; he might possibly have met Kenyon Cox through painter friends like Louis Sonntag or Bruce Crane. Or he may have used his entrée as a magazine writer, on the occasion of an interview or studio "writeup," to strike up an acquaintance. We know from other sources that young Dreiser was always trying to make an impression on people who had achieved distinction in the arts. He seized every opportunity to talk about himself, to debate his philosophies, to show his own creative work, to share his dreams, to reach for the hand up the ladder which, with his shabby background and wretched education, Dreiser needed more than any of his contemporaries among the New York writers. Literary celebrities whom he met on assignment included Mark Twain, Anthony Hope, Israel Zangwill and,

most important, William Dean Howells, whose considered praise could make a young writer's fortune and establish his position among the new realists. In the 1880's and early '90's, Howells had been busy "making" Garland, Crane, Herne, Cahan, Dunbar, Fuller, Frederic, Ade, Markham, Herrick, and Norris. That he could not pass on his *imprimatur* to the author of *Sister Carrie* (a work of which he never recorded his opinion, except to tell Dreiser once, hurriedly, that he did not like it) is a mark of the limitation of Howells's sensitivity, not of his generosity.

We know, however, that Dreiser wanted to break into the literary scene as one of "Howells's young men," rather than as a rebel against the literary establishment. And he wanted to do it as the author of a book of *Poems*, specifically the volume that figures so mysteriously in his *Who's Who* entry. In August, 1898, a literary columnist announced that Dodd, Mead was going to bring out a book of verse by Theodore Dreiser for which William Dean Howells had reportedly "expressed a hearty liking."* The Dreiser-Stedman letters in Columbia's Special Collections demonstrate further that, far from abandoning his poems when they failed to be published at the end of 1898, Dreiser went on submitting them for criticism to the literary establishment up to only a few months before the start of *Sister Carrie*.

The story of these letters interweaves with that of the Dreiser-Howells meetings and goes back to 1897, Dreiser's first year as freelance for the magazines. In November, 1897, *Metropolitan Magazine* ran an article called "New York's Art Colony: The Literary and Art Retreat at Bronxville," by Theodore Dresser. (Still in the orbit of his successful songwriter brother, Dreiser was experimenting with the "American" spelling of

* Dodd, Mead has no record of any 1890's dealing with Dreiser. Once famous, Dreiser did bring out a large collection of poems called *Moods, Cadenced and Declaimed* (Liveright, 1926; Simon & Schuster, 1935.)

their name that Paul used.) The "retreat" was Lawrence Park, a beautifully landscaped residential estate inhabited by prominent painters, architects, and writers. "Most of us have fixed in our minds how the rich live," Dreiser began his article, "and how, also, the exceeding poor—the newspapers keep this knowledge fresh by constant comparison—but not all are familiar with that third class, neither rich nor poor, but talented, who sometimes live in colonies and are to a certain extent exclusive."

Dominating Lawrence Park was the home of Edmund Clarence Stedman, who was both rich *and* talented. Poet turned Wall Street broker, Stedman was, in his sixties, a pillar of the New York literary establishment. Generous with his time and hospitality, an editor and anthologist and sponsor of American poets young and old, Stedman tried to do for American poetry what Howells did for fiction. From the moment Dreiser caught sight of Stedman's beautiful home, emblem of all the literary aspirant's dreams, he may have conceived the plan of showing Stedman his own verse.

But first there was Howells. In April, 1898, five months after the Lawrence Park article appeared, *Success* ran a Dreiser piece on Howells, a lifeless "interview" apparently based on questions submitted and answered by mail. Howells, however, liked the article enough to ask Dreiser to come for a chat in his apartment overlooking Central Park. What happened there is partly told in an extremely interesting piece Dreiser wrote a year or so later on "The Real Howells" (*Ainslee's*, March 1900.) Howells was graciousness personified. The talk turned to philosophical matters, the struggles of young writers and the aspirations of Dreiser himself. Howells must either have looked over Dreiser's poems there and then, or offered to do so in the immediate future. For, in his *Ainslee's* article, Dreiser would lavish praise on Howells as the great "literary philanthropist." "His heart is warm. . . . Is it a young poet longing, verses in hand, for recognition,

Howells will help him . . . he will take of his time to read the struggler's material and recommend him according to his merit." Some sort of encouragement certainly came to Dreiser at this



The reception room in the Bronxville home of Edmund Clarence Stedman, where he received many of the writers and artists of the period. The poet's study can be seen through the open door at the left.

time in connection with his poems, for on May 15, 1898, he wrote Sallie White that they would be published in book form during the coming winter. On July 27, a man from McClure's Syndicate came to interview Dreiser for an advance notice of his "forthcoming" book of poems; Dreiser must have told him that Howells had "expressed a hearty liking" for the poems. It was probably around the same time that Dreiser listed a book of *Poems* among his productions, for *Who's Who*. He was not the only author to describe as published a volume that would presumably appear before a biographical directory: *Ship of Fools*

(under that or an alternate title) was listed among the works of Katherine Ann Porter twenty years before publication.

The winter of 1898-9 came and went, bringing Dreiser's marriage to Sallie White, but no *Poems*. He thought again of Stedman. In March 1899, *Munsey's* ran Dreiser's detailed account of "Edmund Clarence Stedman at Home," and early in April Dreiser must have written to ask if he could go back to Lawrence Park and submit his poems for Stedman's approval. On April 4 Stedman's secretary answered Dreiser's letter. (The original of this letter, as of the others Dreiser received from Lawrence Park, is among the Dreiser papers in the Library of the University of Pennsylvania. Copies can be seen in the Stedman Letterpress books in Columbia's Special Collections.) Illness would prevent Stedman from seeing Dreiser, but the poems could be mailed. Laura Stedman acknowledged their receipt on April 19, and promised that her grandfather would "examine your work with interest" as soon as his health improved.

A month went by, and Dreiser grew understandably impatient for news. On May 31 he wrote Miss Stedman very politely from the Salmagundi Club (it is the earliest Dreiser letter at Columbia, and one of the earliest extant), asking if Stedman could possibly comment on his poems before the end of June. Time pressed, for Dreiser was "going west for the summer"—an announcement as true as it was (though neither Dreiser nor Stedman could know it) momentous. By June 9 Stedman had read the poems, for a letter was sent to Dreiser on that date from Lawrence Park, this time written by Ella Boult, Stedman's literary assistant. After apologies for Stedman's inability to write Dreiser himself, and a detailed explanation of the illness from which he was suffering, Miss Boult proceeded to break the news, as gently as possible, that Stedman had read Dreiser's poetry with the minimal enthusiasm that would be felt by all later readers. "He finds your characteristic and best mood the

contemplative, exemplified in such pieces as 'Compensation' bearing the stamp to a certain extent of the verse of the Protectorate and the Resteration." (The comparison may have been Stedman's, but the spelling was surely—though she was a Cornell graduate—Miss Boult's.) "Now," she went on, "Mr. Stedman is of the opinion that no matter how perfect in form or how interesting poetry may be, if it is lacking in dramatic or lyric quality, it does not appeal to the present generation. We examine hundreds of books and MSS that fail from this very cause, and on this account he does not venture to advise you about publication . . . it is impossible for verse to succeed in book form unless it is distinctly above the average. For this reason Mr. Stedman, himself, has written very little verse of late years."

Dreiser's undated reply, written on the stationery of *Ainslee's Magazine*, is the most interesting piece in the correspondence. For his reaction to adverse criticism was neither abject nor apologetic; it seemed to stiffen his determination to go his own way. He would often, in later life, have more serious occasion to reply to indifference or hostility in terms similar to those he addressed through Miss Boult to Stedman. Picking up the kindly warning that his poetry could not be popular, Dreiser wrote somewhat sharply that poetry was never popular—and, he implied, there were more important things than popularity. "A critically admired volume stands more as an exponent of a mans mental calibre than as a source of revenue or general fame." These were cocky words to address to so well established a literary figure as Stedman, and yet they seem to reflect more than mere youthful impudence. They suggest the toughness of mind and stiffnecked independence that would support Drieser throughout the *Sister Carrie* crisis of the following year, and would help him to survive, as so few writers did, far into the new century. In this 1899 letter to Stedman we seem to hear

premonitory echoes of the words Dreiser would address to Walter Page of Doubleday little more than a year later, when *Sister Carrie* was being suppressed even before publication. "A great book will destroy conditions, unfavorable or indifferent, whether these be due to previous failures or hostile prejudices . . .," he would write. "Even if this book should fail, I can either write another important enough in its nature to make its own conditions and be approved of for itself alone, or I can write something unimportant and fail, as the author of a triviality deserves to fail."

The private and personal confidence evident in Dreiser's last Stedman letter, so different from the openmouthed envy that marks much of his 1890's journalism, may have owed something to a piece of news Dreiser proudly announced at the end of the letter: "Possibly Mr. Stedman will be interested in knowing that these [poems] will be published in the fall." Or it may reflect the surge of power sensed by the young man who was about to undertake *Sister Carrie*. The fall of 1899 brought no *Poems*, but the beginning of a new era in American fiction, Soon after his letter reached Stedman, Dreiser went off to Ohio to spend the summer with his friend Arthur Henry, who pushed him to try his hand, for the first time, at fiction. Dreiser turned out a few short stories that summer and began to ruminate *Sister Carrie*. By the spring of 1900 the book was done, and the career of Theodore Dreiser, novelist, had begun in earnest.

A Note on Sources

Among the unpublished materials used for this article are Dreiser's letters to Sallie White, now available for restricted use only at the Lilly Library, Indiana University; and letters to Dreiser from Louise Cox, Scott Hartley and *Ainslee's Magazine*, all in the Dreiser Collection at the University of Pennsylvania. The very important *Ainslee's* correspondence establishes the fact that Dreiser wrote "The Real Howells" before October, 1899, and, most interesting, the fact that Dreiser paid to have his poems set in type in the middle of 1902. Richard Duffy of *Ainslee's* would thereafter refer to "the poems in your book."

"Yankee Doodle:" An Early Version

RAYMOND F. KENNEDY

PROFESSOR Robert Gorham Davis of the English Department has greatly enriched the music resources of Columbia University by his generous gift of a treasured family heirloom, a manuscript volume of tunes that were popular in America at or near the time of the Revolutionary War. Among the tunes recorded in the manuscript is an early version of "Yankee Doodle" which varies markedly from the melody as we know it today.

Entitled "A Collection of Dancing Tunes, Marches, & Song Tunes," the leather-bound booklet of thirty-six leaves contains more than two hundred tune scores, written in a remarkably neat hand—obviously that of one who was well schooled in transcribing music notation. The volume bears on its first page the following inscription: "Whittier Perkins's Book, 1790." Because of that inscription the manuscript is usually given the provisional date of "about 1790," even though there is physical evidence to show that it may have been completed several years before the ownership inscription was written.
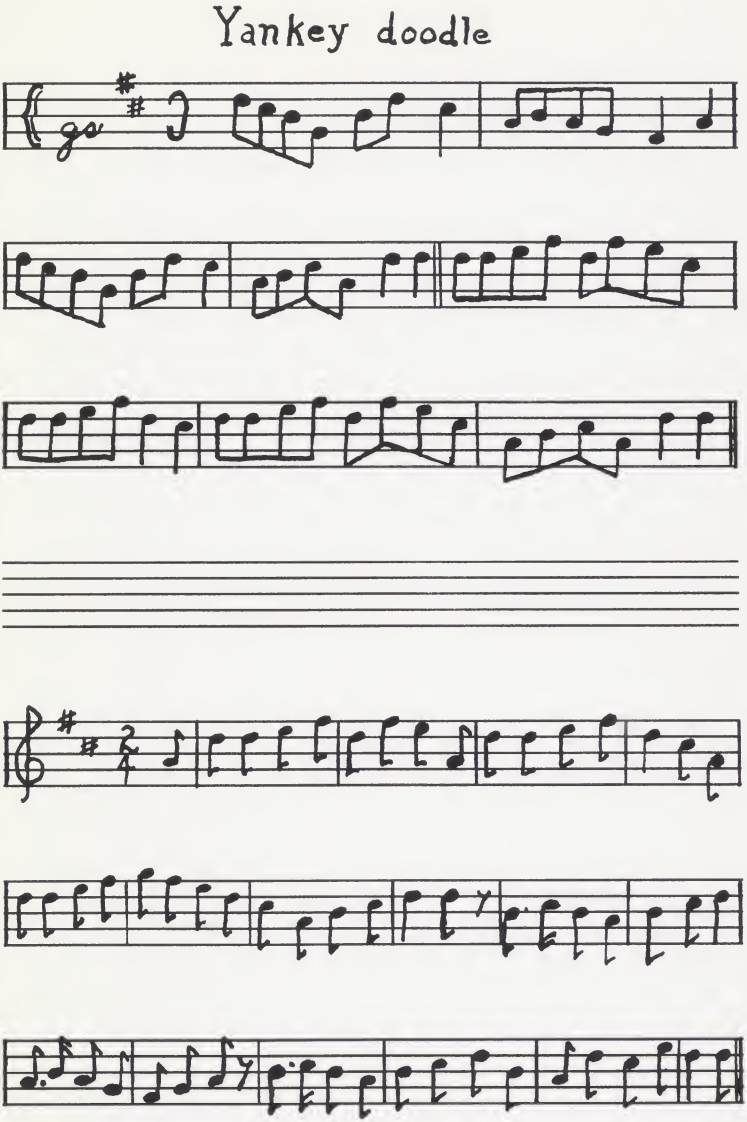
The significance of this manuscript has been known to scholars for a long time. More than half a century ago, in 1909, it was described in considerable detail by Oscar G. T. Sonneck, then Chief of the Music Division of the Library of Congress, in his *Report on "The Star-Spangled Banner," "Hail Columbia," "America," "Yankee Doodle."* At the time Mr. Sonneck examined the manuscript it was the property of Professor Davis's great-aunt, Mrs. Austin Holden of Boston. It figured importantly in his researches, for he was able to locate only one or two other manuscripts of comparable antiquity.

Nevertheless, exhaustive as its treatment was, even the brilliant *Report* was compelled to leave the origin of the air of "Yankee

Doodle" an unsolved mystery, though Sonneck did succeed in eliminating many of the misconceptions which had encumbered and blocked his search. As it appears in the conclusion of his report on the song, the author expected further evidence to turn up and the puzzle to be eventually solved. Unfortunately, however, despite extraordinary efforts by two competent scholars, Frank Kidson (in "Some Guesses about Yankee Doodle," *Musical Quarterly*, January, 1917) and S. Foster Damon (*Yankee Doodle*, 1959), the origins of one of our most famous national songs remain today elusive, and to a great extent unknown.

Whittier Perkins's Book, as we have said, does not stop with "Yankee Doodle;" it includes as well versions of "The 12 days of Christmas," "Lord Bacon," "Green Sleeves," and "Battle of the Kegs." (The last-named song was written by Francis Hopkinson in 1778; our manuscript, therefore, cannot be dated before that year.) Like "Yankee Doodle," the versions, though recognizable, are often different from the ones familiar today. Such departures might come as a surprise to some people who, unaware of the changeable nature of traditional music, may have assumed that they were singing, whistling or playing an ancient favorite exactly as their forefathers had done. But although we may tend to deplore the changes that so often come about in our American national music through various influences, we must realize that such changes are only natural and indeed inevitable. At the same time, we must admire the flexibility of our national music culture which, out of various experiences, has fashioned a kind of music that is genuinely American, although different from the older styles.

The music of colonial America included in Perkins's manuscript comprises, for the most part, tunes that are not easily distinguished from their contemporary counterparts of British, Scotch and Irish origins. Generally speaking, the differences between American and Old World songs are greater in the words than in the music, for the words are much more frequently of



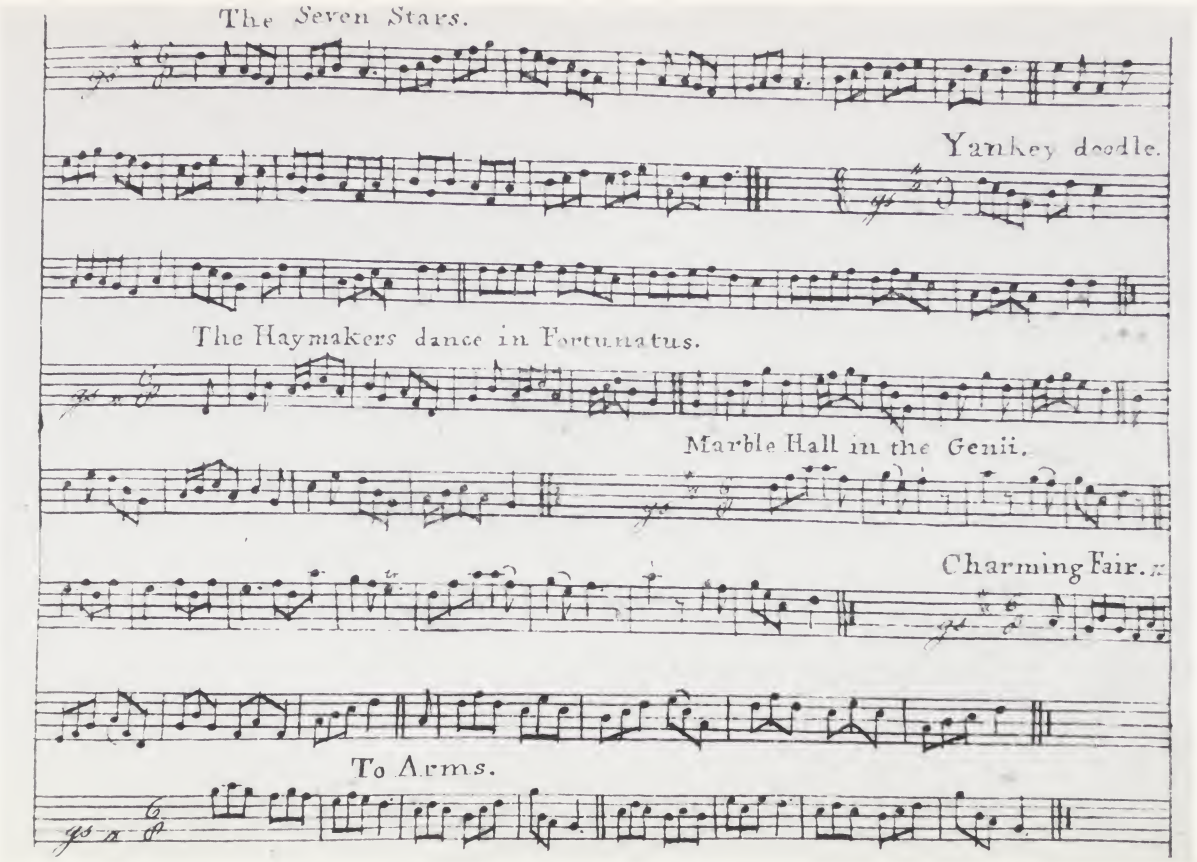
18th Century and 20th Century versions of "Yankee Doodle." The music at the top is from the manuscript about which Mr. Kennedy writes in the adjoining article.

strictly American origin, embodying events of American cultural life. As it happens, the Perkins manuscript includes few tunes with words. This would indicate that either the ballads were so well known it was not thought necessary to include the words, or that the manuscript was intended for instrumental use. Many musically-inclined people in those days were content to play airs on either the flute or violin, without other instrumental accompaniment. In fact, it was the mark of every cultured young gentleman in England and America during the eighteenth century, and well into the nineteenth, to be able to play such airs on the German flute.

Insofar as the music is concerned, the tunes are generally in the eighteenth century popular style, based on the harmonic system that is still in use today. The rhythm is usually simple and employs one of the standard eighteenth century meters.

The majority of the songs are cast in simple binary form; some of these are extended through the device of variation, others are part-songs employing imitation.

What has been given here is but a very general picture of the content of the manuscript. Each tune could be dealt with as a separate study—however, the investigator who essays that task must be prepared for baffling experiences when examining some of our most familiar American airs. Nevertheless, the Whittier Perkins songbook is a rich storehouse of material for any student of music, history or folklore. An examination of the manuscript will add substantially to our general knowledge of American musical life in the Revolutionary War period and to a recognition of the marvelous heritage of song which we as a nation possess.



A page in the late eighteenth century manuscript booklet "A Collection of Dancing Tunes, Marches, and Song Tunes." (Davis gift)

Our Growing Collections

ROLAND BAUGHMAN

Gifts

IT is by no means unusual for this writer, in his capacity as Head of Special Collections, to be approached by some distinguished member of our faculty with the diffident enquiry as to what he should "do about" his "papers." This generally comes up because, he tells me, "The University of So-and-So has made a most interesting proposal. They want my papers, and they say they will set them up in special quarters and furnish me with an evaluation which I can use for tax purposes. But before I decide I'd like to know whether Columbia is interested."

This always leaves me a little deflated. For more than a dozen years I have been preaching the gospel (*ad nauseam*, as I thought) of Columbia's "interest" in being made the repository of the manuscripts, correspondence, notes, and memorabilia of our faculty members. That effort has borne distinguished fruit, and the pages of "Our Growing Collections" for the past year alone are studded with notices of gifts or bequests of the papers of, for example, Jacques Barzun, the late Harry J. Carman, Charles Frankel, Walter Gellhorn, the late Virginia C. Gildersleeve, Donald L. Keene, Richard B. Morris, Allan Nevins, William Y. Tindall, Mark Van Doren, and the late C. C. Williamson. It is an effort that we take great pride in, knowing that we are serving scholarship by preserving and making available the unpublished materials which authors and historians have gathered in support of their own writings. And it is an effort that has placed Columbia high among the universities of this country in the development of manuscript resources for the purposes of research. From a mere handful of manuscripts at the end of

World War II, our collection has increased to more than two million pieces. Most of that growth is the result of gifts—and many of those gifts have come from faculty and alumni.

Let it be emphasized again, then, O alumnus or faculty member, that when some other university approaches you, you should remember that anything they can do, Columbia can do better! And we want to be given the chance to prove it.

Altenhein gift. Dr. Margarete Reckling Altenhein (M.A., 1931) has presented a beautifully illuminated and lettered manuscript of St. Francis of Assisi's "Hymn to the Sun," translated into German by Franz Brentano. The handwork was done in 1948 by the Polish refugee, Alfred Jahn.

Barnett Gift. Mr. James Barnett, knowing of our great interest in the productions of the Grabhorn Press in San Francisco, has presented two early specimens of the work of the Press. One of the items is Stevenson's *Diogenes in London*, issued shortly after the Press was established in San Francisco in 1920. The other is James Rorty's *What Michael Said to the Census-Taker*, 1922. Both books are in fine condition and will make distinguished additions to our Grabhorn collection.

Barzun gift. Dean Jacques Barzun (A.B., 1927; Ph.D., 1932) has again added substantially to the Berlioz Collection and the Jacques Barzun Papers. Among the many items in the current gift are four files of the Dean's recent professional correspondence. Specific mention should be made of two rare bits of Berlioz iconography—a lithographic caricature of the composer holding the rolled score of his opera, *Les Troyens*, undated but signed "Et. Carjat;" and a lithograph clipped from a newspaper of 2 April 1857, entitled "Souvenir du Grand Festival des Orphéonistes; Aspect de la Salle . . . Alliance de la Télégraphie et de la Musique."

Also included with Dean Barzun's gift are six letter boxes containing administrative and academic papers. These are being added to related materials in Columbiana.

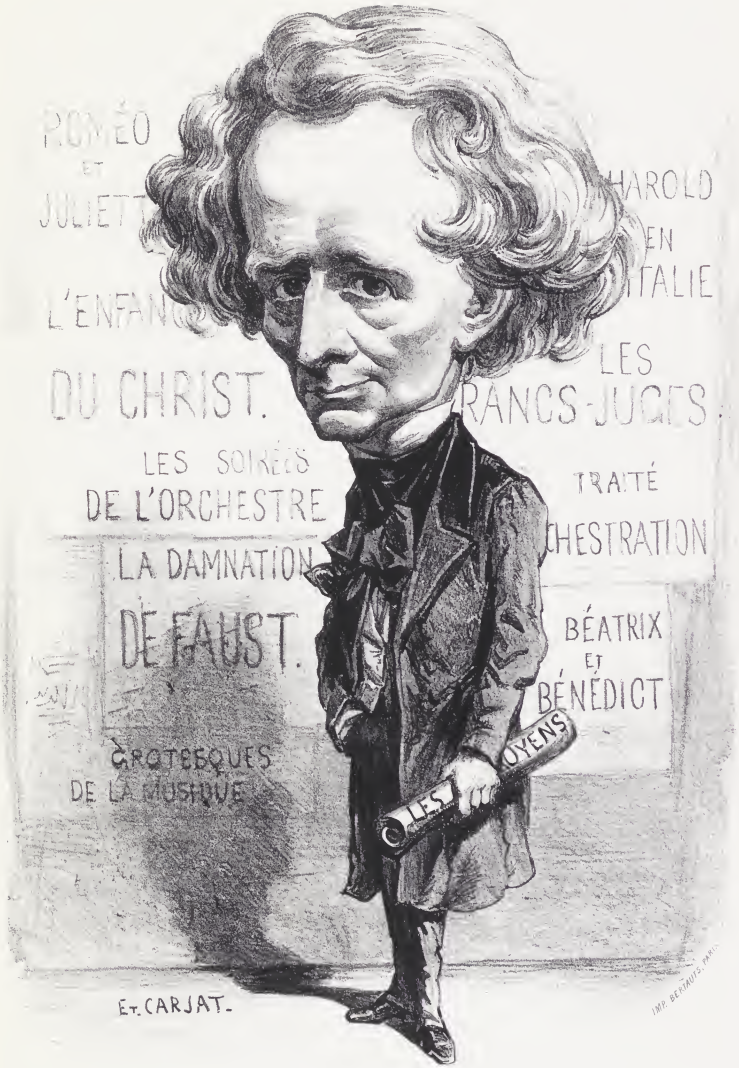
Dana gift. Mrs. Richard H. Dana has presented to Avery Library a most valuable collection of 342 photographs recording the extensive architectural work of her late husband.

East Asian Library. The East Asian Library reports that it has received more than 800 government publications from the National Diet Library of Tokyo. The gift, which covers the period 1960-65, includes surveys, reports, and statistics relating to history, religion, politics and government, economics and finance, education, social welfare, agriculture and industry, national defense and the like. Such materials provide a rich source of basic data for the study of Japan in recent times.

Frankel gift. Professor Charles Frankel (A.B., 1937; Ph.D. 1946) has presented the manuscript and corrected galley proofs of his distinguished book, *The Love of Anxiety*, which was published by Harper & Row in 1965.

Frantz gift. Mr. Harry W. Frantz of Bethesda, Maryland, has presented a collection of some 400 books, manuscripts, notes, and memorabilia to the Library of the Graduate School of Journalism, in memory of the late Francis A. Jamieson. Included in the gift is Mr. Frantz's carefully documented list of the items.

Grimm gift. Mr. Peter A. Grimm (A.B., 1911) has presented three distinguished sets. One comprises the London, 1821, edition of the works of Lord Byron in five volumes; another is a nine-volume edition of Shakespeare, London, 1767, with the bookplates of Lord Cornwallis; and the third is a collection in twelve volumes of the works of Jonathan Swift, London, 1755-68. The bindings of the last set bear the arms of George IV.



BERLIOZ

Undated caricature of the composer, who holds the score of his opera, *Les Troyens*. (Barzun gift)

Halpin gift. The Music Library reports the gift by Mr. William C. Halpin of a collection of 975 long-playing classical records, many of which are new to our holdings and others being much-needed duplicates.

Hertzmann gift. The Music Library also reports the gift by Mrs. Evelyn Hertzmann (B.S., 1952) of manuscripts, notes, and miscellanea from the papers of her husband, the late Professor Erich Hertzmann.

Huebsch gift. A gift of paramount importance is the collection recently presented by Mrs. Benjamin W. Huebsch. It comprises more than a thousand volumes, for the most part representing the publication activities of her late husband. Also included, however, are a number of fine volumes of works presented by their authors to Mr. Huebsch, all containing warm inscriptions.

It is hoped that, in the near future, this collection will be the subject of an article in *Library Columns.*

Keene gift. Professor Donald L. Keene (A.B., 1942; Ph.D., 1950) has generously presented the typescript, with his manuscript revisions and corrections, of his recent work, *The Old Woman, the Wife, and the Archer; Three Modern Japanese Short Novels.* This work, which was published by the Viking Press in 1961, contains translations of stories by Shichiro Fukasawa ("The Songs of Oak Mountain"), Chiyo Uno ("Ohan"), and Jun Ishikawa ("Asters").

Kent gift. Our readers will recall that in the February, 1965, issue of *Library Columns* we acknowledged the gift by Miss Louisa Kent of the M.A. diploma which was awarded by Columbia College to Washington Irving in 1821. This piece was discussed more fully by Andrew B. Myers in the issue for May, 1965.

Recently Miss Kent has presented a substantial collection of manuscripts and papers by and relating to her distinguished ancestor, Chancellor James Kent (LL.D., 1797 Hon.). Because the collection is quite large, it will be presented in three annual installments, but when the transfer is complete, we will have available for scholars an extraordinary documentation of the interests and career of one of the truly great figures in the early history of Columbia and New York.

Lada-Mocarski gift. Avery Library has announced the receipt of a gift of a number of fine books on art and architecture, including an excellent facsimile of *Meraviglie de Venezia.* These are the generous presentation of Mr. and Mrs. Valerien Lada-Mocarski.

Matthews gift. Mr. Herbert Matthews (A.B., 1922) has continued his presentation of Castro-Cuba materials. Most recently he has added volumes 10-23 of the definitive edition of José Marti's *Obras Completas,* together with other works of importance to an understanding of our truculent neighbor.

Mitchell gift. Mr. Herbert Mitchell (M.S. in Library Science, 1947), a member of the Avery Library staff, has presented an unusual work, Colen Campbell's *Vitruvius Britannicus,* 1715-25, complete with the rare "Umberslade" plate. He has also presented Christian Rieger's *Elementos de Toda la Architectura Civil,* 1763, a Spanish translation of an important Austrian treatise, as well as a collection of 275 18th-century engravings of Rome and its art treasures by Maggi, Parasacchi, and others.

Moreau gift. Mr. John Moreau of Chicago has recently published a biographical work, *Randolph Bourne, Legend and Reality.* In the course of his researches he made considerable use of Columbia's collection of Bourne's papers, and his welcome

here prompted him to present an extensive file of letters he has received from personages who knew Bourne. The collection comprises about 100 pieces, and includes letters from Floyd Dell, Waldo Frank, Upton Sinclair, Norman Thomas, and many others.

Philosophy Department gift. Through the good offices of Professor Justus Buchler of Columbia's Department of Philosophy, a most important body of John Dewey material has been received. Of primary significance is a manuscript notebook containing lecture notes of Dewey's course on "real logic," taken by Alice Chapman (later Mrs. John Dewey). Some of the pages (in Lecture 43 particularly) were written by Dewey himself.

Also included in the gift is a fine copy of the first edition of John Locke's *An Essay Concerning Humane Understanding*, London, 1690.

Root gift. Dr. Walter S. Root has presented a beautiful portrait of Alexander Hamilton. It is a photogravure copy of an original in the Yale School of the Fine Arts, printed in color by W. H. Gilbo, and copyrighted in 1908 by William J. Campbell. It bears Campbell's signed certification that it is number 23 of an edition of 25 proofs.

Upjohn gift. Professor Everard Upjohn has presented to Avery Library a manuscript "plan book," containing a record of drawings sent out by the firm of his great-grandfather, Richard Upjohn, during 1846-1854. This is a most important document, comprising original source information of a great New York architectural firm.

Notable Purchases

Manuscripts. Partly by means of the Friends' Book Account and partly from another special book fund, an unusually import-

ant manuscript of Leone Ebreo's *Dialoghi d'amore*, libro III, was purchased. Written in Italy about 1530, it is one of four known manuscripts of this text, of which two are in the Vatican and another is in the British Museum. According to the scholar, John Charles Nelson (*Renaissance Theory of Love*, 1958), the *Dialoghi d'amore* is "a detailed synthesis of philosophical doctrine centering in a restatement of the Neoplatonic position." The vigor of its doctrine shook its contemporaries as no other work of its kind had done. It was probably written about 1501/2 in the author's native Hebrew, but it did not achieve wide circulation until a translation into Italian was published in 1535.

Collections. Two important collections were purchased recently. One comprises a file of more than 50 letters and related documents from Van Wyck Brooks to Mr. Cyril Clemens of Kirkwood, Missouri. The other is a collection of the first editions of works by William Faulkner, totaling 19 items and including most of his major novels as well as such scarce pieces as *Salmagundi* (1932) and *Sherwood Anderson and other famous Creoles* (1926).

Individual items: Incunabula. Six 15th-century books have been added in recent months, two of them being of unusual interest. One is really several works together—Rufius Festus Avienus's collection into a single volume of geographical, astronomical, and medical texts by himself and others. The astronomical portion, by Aratus, a 3rd-century B.C. physician and astronomer, is illustrated with amusing woodcut depictions of various constellations. The volume was printed in Venice in 1488 and is the first and only 15th-century edition of Avienus.

Another acquisition is a cause for pride: the Venice, 1483, edition of Cicero's *Orationes*. No other copy of this edition is known to be in America, although at least 20 are recorded in European libraries.

Other individual rarities. Avery Library reports the purchase of a most exceptional item, Edward Pearce's [*Friezes*], 1640. This work, which comprises twelve engravings, records the begin-



GEMINI

Depiction of the constellation Gemini from Avienus's 1488 printing of Aratus's 3rd Century B.C. astronomical treatise.

nings of the English Renaissance style, and no other copy of this first edition is known to exist.

The Webster Library of Plastic Surgery reports that it has recently made several notable additions. "Perhaps the most interesting," writes the librarian, "is Leonardo Fioravanti's *A Short Discours . . . uppon Chirurgerie* (1580). . . . It is a translation from the Italian, and contains a description of an operation for the restoration of a lost nose . . . possibly the earliest reference to plastic surgery in English."



PICKING MULBERRY LEAVES

A woodblock print by Kitagawa Utamaro, being one of a series which illustrate the process of silk culture.

Modern fine books. A number of items could be reported in this category, but perhaps the most notable are the two latest publications to be issued by the Grabhorn Press in San Francisco. One is an imposing folio entitled *Alamos, a philosophy in living,* combining magnificent photographs and sensitive text by Richard J. Elkus which reproduce the beauty and spirit of a tiny Mexican town that has nestled in the Sierra Madre for more than 300 years. The other is *Twelve wood-block prints of Kitagawa Utamaro illustrating the process of silk culture,* printed at the Grabhorn Press and published by the Book Club of California. The wood-cuts are reproduced in full color from originals in the Grabhorn collection of Japanese prints.

Of equal beauty, though of quite different inspiration, is another west-coast production, Albert Camus's *The Fall,* printed by the Allen Press in Kentfield, California, 1966. It is luxuriously decorated with large illustrations in from three to six colors, all by Lewis Allen, who has used wood, linoleum, cloth, and black line to achieve his striking results.

Finally, mention should be made of the opportunity that was seized recently to acquire a fine representation of the work of the "Hammer Creek Press." The lot consists of a dozen items, dated variously from 1951 to 1960, all exquisitely printed by the owner of the Press, John Fass, in extremely limited editions —never more than a hundred copies. They were done purely for the owner's own personal pleasure and satisfaction, and fittingly demonstrate the ancient Aldine motto, *Festina lente,* which the Press has adopted.

Activities of Friends

MEETINGS

Bancroft Prizes Dinner

On Thursday, April 21, approximately 300 members of our organization and their guests met for the culminating event of the academic year—the Bancroft Prizes Dinner which was held in the Rotunda of Low Memorial Library. Mr. Hugh J. Kelly, Chairman of our association, presided.

During the program, President Grayson Kirk announced the titles of the two prize-winning books judged by the Bancroft Prize Jury to be the best published in 1965 in the fields of American History, American Diplomacy and International Relations of the United States: *Between Two Empires: the Ordeal of the Philippines, 1929-1946*, by Theodore Friend, III, and *The Peacemakers: the Great Powers and American Independence*, by Richard B. Morris. He presented a $4,000 check to each of the authors, who responded with short addresses. Mr. Kelly presented certificates to Mr. Chester Kerr of the Yale University Press and to Mr. Cass Canfield of Harper and Row, the publishers, respectively, of the two prize-winning books.

The Bancroft Dinner Committtee was made up of Mrs. Francis Henry Lenygon, Chairman, and Mrs. Arthur C. Holden.

The prizes are provided by funds from the Bancroft Foundation. The Friends take pleasure in helping to enlarge public knowledge of these awards.

Secretary-Treasurer Honored

At the meeting of the Council of the Friends, which was held on March 16, Dr. Richard H. Logsdon, the Director of Libraries, referred to his recent letter to the Council members concerning the forthcoming vacancy in the Secretary-Trea-

surership of the Friends, because Mr. Mixer will, as of May 1, devote full-time to strengthening the collections, service and financing of Columbia's East Asian Library. For this intensive operation, he will, as Assistant Director of University Libraries, move his office to that library for a period of approximately a year and a half. Plans for handling the Secretary-Treasurer's duties will be worked out soon.

Dr. Logsdon then presented the following resolution, which he read:

"Mr. Charles W. Mixer, Assistant Director of the Columbia University Libraries, has served as Treasurer of the Friends of the Columbia Libraries since February, 1952, and as Secretary-Treasurer since the summer of 1953. He has thus been identified closely with the activities of our organization during its most fruitful period, and it is little enough to say that much of the success of the Friends has been due to Mr. Mixer's careful attention to the myriad of details which the smooth operation of an organization such as this entails.

"After serving twenty years as a key officer in the central administration of the Libraries, Mr. Mixer has recently accepted a wholly new responsibility. On or about May 1 he will undertake the direction of one of the major units of the Columbia library system, the already large and rapidly developing East Asian Library. Anticipating that his new duties will require his full attention, Mr. Mixer has asked to be relieved of his assignment as Secretary-Treasurer.

"It is with deep regret that the members of the Council accept Mr. Mixer's resignation, for our debt to him is great. Happily, he has signified his wish to remain on the Publications Committee, and it is with gratitude that we look forward to a continuance of his invaluable service in maintaining the high standards of *Columbia Library Columns*."

The Council passed the resolution and Mr. Kelly asked that it be printed in the next issue of *Columbia Library Columns*.

Mr. Mixer said that he was very pleased over this expression of appreciation by the Council and that his close involvement in the operations of the Friends over the past years had given him much satisfaction.

PICTURE CREDITS

Credit for some of the illustrations in this issue is acknowledged as follows: (1) *Article by John E. Unterecker:* The photograph of the view through the window of Hart Crane's room is reproduced through the courtesy of Mr. Richard W. Rychtarik; the picture of Crane on the rooftop and the manuscript page with pen sketch are from Special Collections. (2) *Article by Ellen Moers:* The portrait of Dreiser is from Robert H. Elias's *Theodore Dreiser: Apostle of Nature* (N. Y., A. A. Knopf, 1949) and is reproduced by permission of Mrs. Everett Tutchings, daughter of the photographer, the late Pirie MacDonald, Hon. F.R.P.S.; the painting by Cecilia Beaux is from *Scribner's Magazine*, October, 1897; the picture of Edmund Stedman's reception room is from *Munsey's Magazine*, March, 1899; William Glackens's sketch of a Broadway scene is from *Harper's Weekly*, December 8, 1900.

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Opportunity to consult librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

Opportunity to purchase most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

Free subscriptions to columbia library columns.

* * *

CLASSES OF MEMBERSHIP

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Contributing. Any person contributing not less than $25.00 a year.

Sustaining. Any person contributing not less than $50.00 a year.

Benefactor. Any person contributing not less than $100.00 a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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